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#1, 2, 3



14K - Switzerland
#2



Aelle - Italy
#13, 14, 15



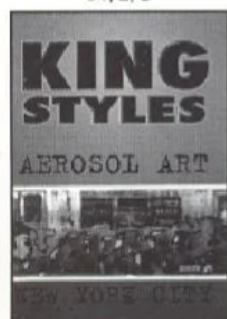
Aerosol Kingdom - Spain
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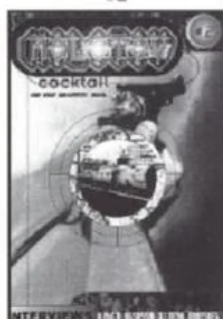
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Hype - Australia
#19, 23, 27



King Styles - Germany
#7



Molotov Cocktail - France
#2



No Limits - Switzerland
#2, 3



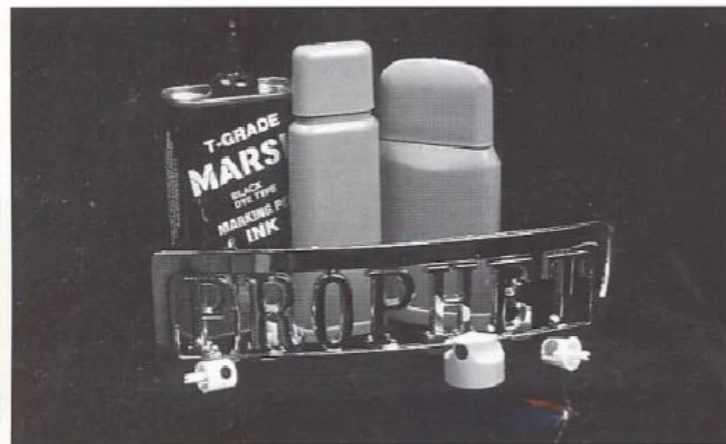
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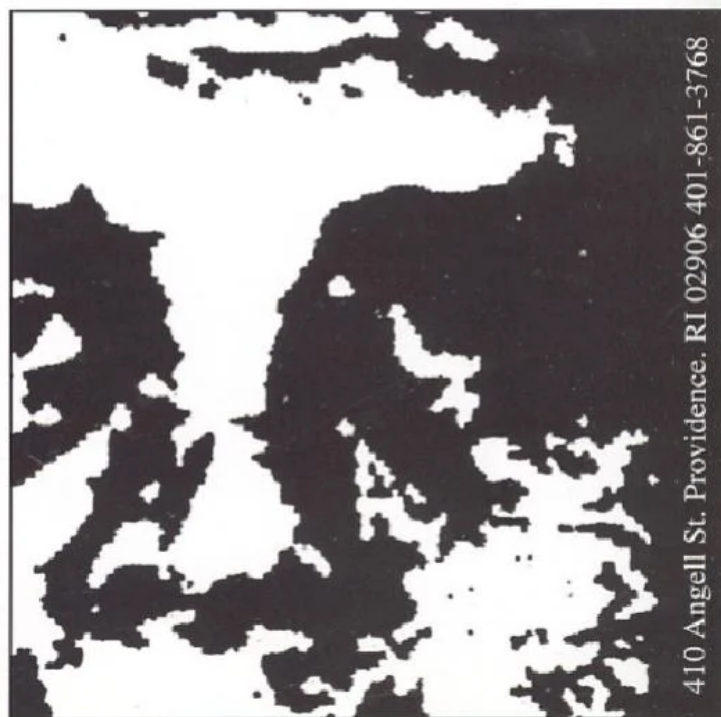
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getting foul for the nine triple deuce

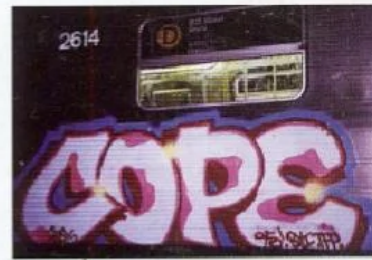
STRAIGHT FROM THE BOTTOM
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P.O. BOX 160601 MIAMI, FLORIDA 33116-0601

THE ILLEGAL STORY

Yeah Yeah it's big Cope from the Bronx, where illegal graffiti is realer than you think. So let's kick a little something about the illegal part of graffiti, and how I've experienced it over my fifteen years. Illegal graffiti has come a long way, as every writer knows. It all started with people just writing their names on walls, and of course subways. Subway graffiti is definately illegal, and has been since it all started, way back in the early sixties in New York. Every writer knows that if you get caught doing a burner, bombing, or just writing your name on the subway, you will be put through the system. That's the way it's always been, and why writers have to go out late at night to hit them. Illegal graffiti has now gone beyond subways, and has just gotten iller. It's taken over the streets, train tunnels, sanitation trucks.... Anything that a writer wants to put his name on. You got writers bombing highways all over the world. Highway bombing plays a big part in illegal graffiti, and has been for a lot longer than a lot of writers think. I've done a lot of highways in my time, especially when I had wars with other writers. Illegal graffiti can also be risky. Besides having the vandal squad out there trying to catch writers, you could be bombing a tunnel and get smacked by a train, or if you're out bombing highways, you could get smacked by an eighteen-wheeler. Either way, that's the end of your ass. After all that, you've still got writers out there hitting subways, where it all began. Like me, I love subways. Cutting a hole in the fence, sneaking into a yard, and just catching wreck on a train. Even getting chased is fun. It's real, and in my blood for life. Any of you that come from the old train days know what I'm saying. Another big part of illegal graffiti today is hitting freights trains. Lately, a lot of writers have been smashing trains all over. Freights are cool, but it's just not the same. They're just too easy. Even though illegal graffiti has come a long way and a lot has changed, no matter what happens the government and authorities will never stop it. Every day there's a new writer born. They'll get influenced by other writers like me, and keep shit real, making sure graffiti is here forever. From the ever-so-popular Bronx graffiti hardcore gangsta, Cope.

Peace and Love.





Ease, Faboo, Shie - L.H.S./E.A. Miami, Fl.



Tish, Yes 2 Bronx, NY



Beta 365 - M.H.C. Amsterdam, Holland



Dios Barcelona, Spain



Weve, Dar, Geas, Are 1 - S.T.V. Miami, Fl.



Dream - T.D.K. Oakland, Ca.



Cost, Revs NY, NY.



Giant - I.H.U. Oakland, Ca.



Cycle - Sports Brooklyn, NY

Felon I.H.U. San Francisco, Ca.



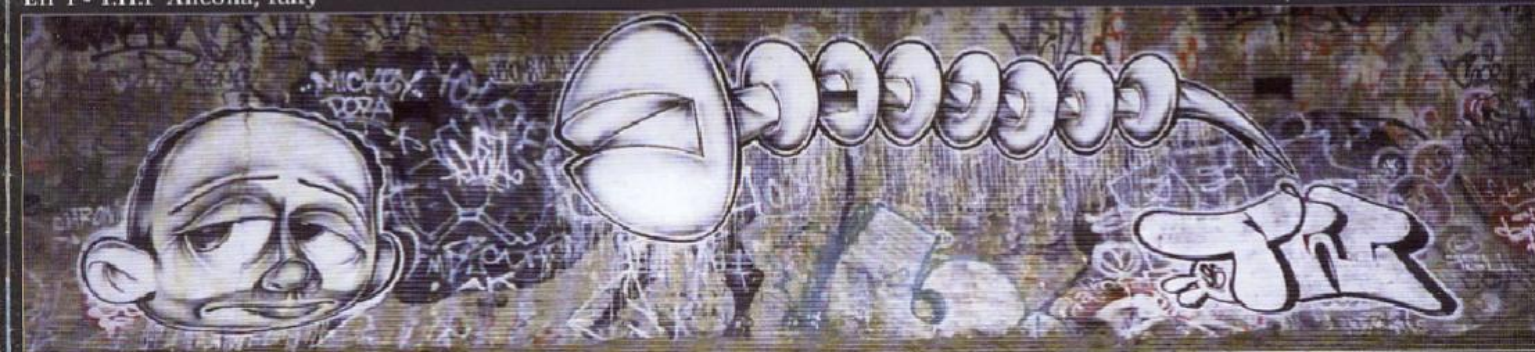
Pursue - S.B.A.

Crome, Obaye - M.S.G. Miami, Fl.



Broke - K.O.C Brisbane, Australia

Eir 1 - T.H.P Ancona, Italy



Twist - T.H.R. San Francisco, Ca.



Saint, Isoh, Ease - I.H.S. Savannah, Ga.



Exit - K.O.C. Sydney, Australia



Amsterdam, Holland



Felon - I.H.U. San Francisco, Ca.



Zane - D.F.C. San Diego, Ca.



Cost, Revs NY., NY.



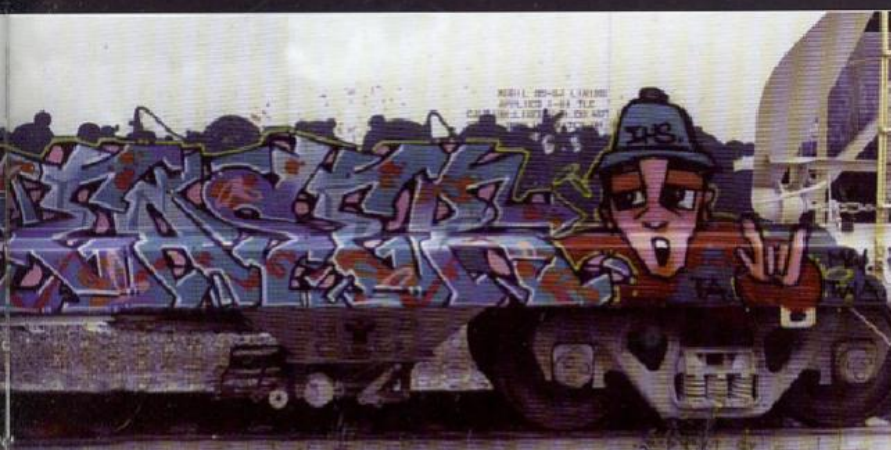
Amaze - T.H.R. San Francisco, Ca.



Yalt, Zedz, Sender NY., NY.



Ease, SMK, Shie, Dekay - F.A. Washington, DC.



King 157 - R.T.M. San Jose, Ca.



Virus - A.A. Canada



Twist - T.H.R. San Francisco, Ca.



Dekay, Maz - I.H.S. Panama City, Panama



Game - A.O.D. Milwaukee, Wi.



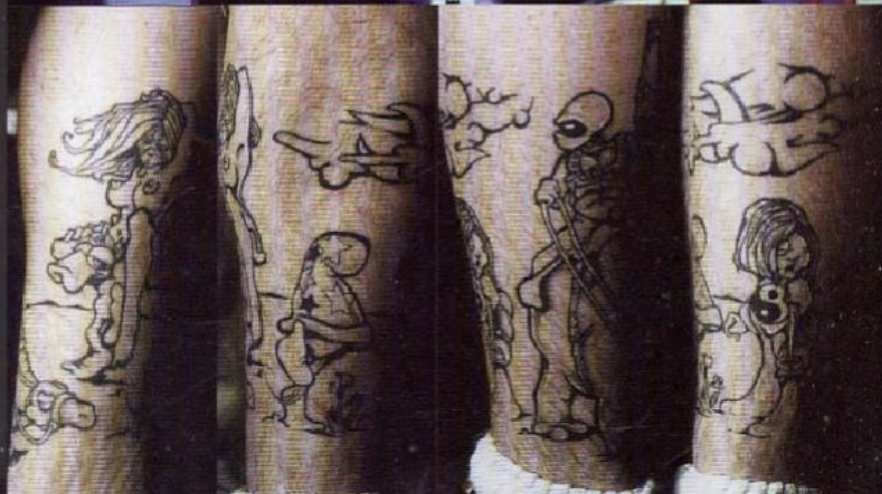
Infoe - Q.P. Miami, Fl.



hey, did you have that dream
that you were
HARDCORE
again last night? that dream
where you kept it real
didn't fall off represented
CAUGHT WRECK,
were true to the game
maintained never backed
down and stayed
on the down low?
YOU HAD THAT DREAM?
well if you've had the same
dream so often maybe it's
time to **ACT LIKE YOU KNOW**.
for years writers have been
soaking the surface of
everything in reach maybe
you did the same and
wrecked shop yourself.
maybe you customized your
town like that
REAL MOTHERFUCKER YOU DREAM
ABOUT. what if you knew that
your scratch couldn't be
eradicated without
LASER SURGERY? would your
script cease when you couldn't
fuck the buff because there
was no buff to fuck on
ARE YOU AFRAID
OF COMMITTING TO GRAFFITI?
writers don't wear their
cause on their sleeves because
of the man - they have to
stay under the cover of
normalcy. **OR DO THEY?** are
you going to regret all the
damage you and your boys
cause when you're eighty years
old? or will you try to
forget it all instead? what
are you gonna do down the
road? how about taking steps
to insure you never do regret
and forget this means
more than wearing it on
your sleeve put that name in
a place so personal that it
actually becomes a part of
who you are instead of
some **ALTER EGO** that you use
under the cover of darkness
if this graffiti stuff means
anything to you and if that
name you chose is really an
important identity.

**WHY NOT PUT IT UP
PERMANENTLY ON THE
ULTIMATE PERMISSION
SPOT OF ALL?**

TATTOOS GRAFFITI





Excel - T.D.K. Oakland, Ca.



Lunch



Twist - T.H.R. San Francisco, Ca.



Yalt - L.H.C. Bronx, NY.



SMK - I.D. Washington, DC.



Spoke - U.W. Fall River, Ma.



Giant - I.H.U. Oakland, Ca.



Antck Chicago, Il.



Born 5 - M.W. Miami, Fl.



Cer - I.H.S. Queens, NY.



Mess Amsterdam, Holland



Poem, Zen, King 157 - R.T.M. San Jose, Ca.



Ces - F.X. Bronx, NY.



Rage, Isoh - I.H.S Miami, FL.



Stone, Caib - K.O.C. Sydney, Australia



Desa - A.O.D. Milwaukee, Wi.



Scram - T.M. Sydney, Australia



Sus 33, Jabone, Know Spain

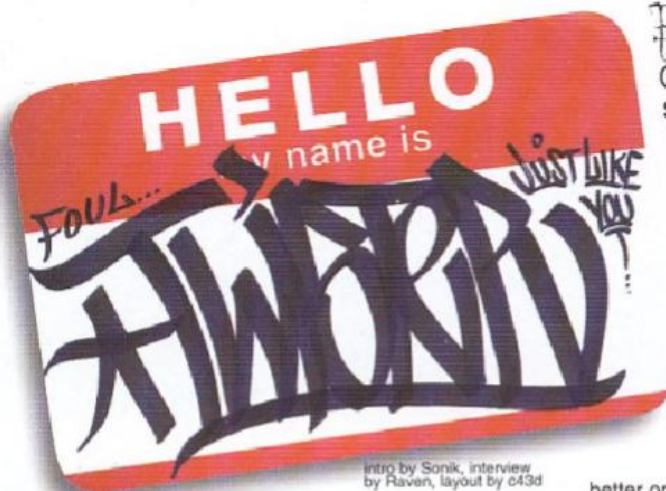


Grey - G.B.F Frankfurt, Germany



Ivory Bronx, NY.





intro by Sonik, interview
by Raven, layout by c43d

The Buddhist tradition of chanting seems to have something to do with graffiti. Chanting is either verbally, mentally, or musically repeating some particular word, which while not you, is everything you are in your interpretation, style and sincerity of expressing it. When full wholeheartedness of chanting occurs, so does enlightenment. Graffitiists use their name in a similar manner, but their innovation came in writing it rather than saying it. While Twist claims he never really identified with the word Twist itself, his work defies detachment. At an age when most have long since left their tagging for admirer's autograph books, Twist tags saturate cities he doesn't even live in. When the streets are strewn with scribble, the scripted style of a Twist tag claims the eye of writers and the uninitiated like none other.

The touch of Twist means sincerity, and a wholehearted honesty that can burn with a sticker tag. The characters and icons are the same, free of the posturing, fashion, and insecurity that has characterized so much of what the public refers to as Bad Graffiti. Twist embraces the Bad and does it with such honesty that it goes straight to the soul for all its vandalism. To truly learn from Twist is not to swipe the script or cop the characters. What Twist has to offer us all is a lesson in sincerity. If we all took it to heart, we would see graffiti accomplish its enlightening purpose after so much confusion.

Raven - What do you think of some of these productions that are being done.
Twist - I have to honestly say that I'm not super into productions and stuff, you know, I like stuff that's like... hey, pull that one off the books.

Raven - I think what I'm gonna do is just edit the whole thing down and fax you a copy, you can eliminate or elaborate.

Twist - Okay, then I'll just rattle off.. I think it's just too much labor done, people are pushing it but a lot of it just comes out looking like murals to me. You know, I don't like ragging on people, but I don't like when people do like forest scenes and stuff, I like it when people do really bugged out shit, just to offend you and shit, or just push it so far in this one direction that you don't know what the hell's going on. Push stuff in this other direction, getting back to the ugly, breaking graffiti back down, like deconstruction graffiti. But it's been pushed as much as it can be, well, not as far as it can be, but it's been pushed really far. It's kinda been pushed in this one direction, and it's not like predictable, but it's kinda like a format, and they just basically just start deconstructing, like raw letters, you know what I mean, like broke it back down, for the

better or for the worse.

Raven - Do you ever get bored with graffiti and just decide like, fuck it I'm not gonna do this shit anymore?

Twist - Yeah sometimes I get really bored then I just start trying to do something else. Changing my materials help. Using

Twist - Yeah, I think I do a lot on my own. I prefer to keep it that way.

Twist - Oakland's a great place to do graffiti too, really big huge walls and shit.

Raven - Normally when you go out painting, do you usually go with other people?

Twist - I go by myself a lot, but recently I've been going with other people, just so you can watch your back a little bit. You know, even like last night, there were two or three times when the cops rolled by, I probably would've overlooked that if I was by myself. It's good to have someone to go with.

Raven - What plans do you have for what you're doing outside of graffiti, like have you thought that you were gonna pursue something in particular?

Twist - I think that I just wanna paint more, more with brushes, learn all that. Can't go wrong with that, regular stuff, traditional artwork, it's all helped out with it.

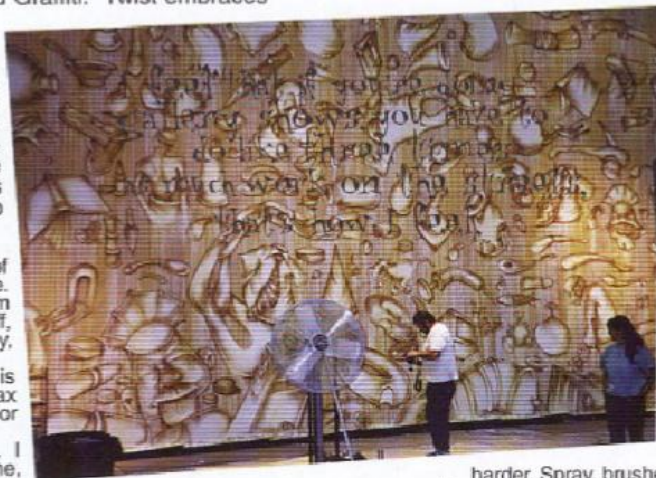
Raven - How'd you come up with P.Kin?

Twist - Oh, after I came back from China, Peking, China, it was like Pe-king, like Pe-king on graffiti, or Pe-king on acid or whatever. Kinda dumb.

There was a time when I was sick of my tag, just needed something to push besides that.

Raven - That's really cool how Oakland's right there, just like a whole other city.

Twist - Different place, too, whole different scene, yet it's so close. It's like a New Jersey / New York City type thing. A bridge. It's a lot more pure there, it's a lot more tight you know, like



harder. Spray, brushes, posters, whatever.

Push it till it gets ugly. That's why I like it when people just break it back down again, use an avocado pit or whatever they use to do it. It's wierd, I like stuff like that, I kinda guess that I long for the past when it was kinda, not so, I don't know.

Twist - That Brazilian graffiti that's done with rollers, I love shit like that, it's just wierd, well, to me - to them it's standard.

Raven - Judging from what I've seen of your stuff, it seems like you do more stuff on your own than most kids.



I love stuff that's
rundown, rusted,
beautiful decay,
a state of decay.

San Francisco's really transient, like writers come and go, it (Oakland) has like what you'd call a solid scene. Spie and Dream, those guys do a lot of work. Spie's from San Francisco, and Dream's out in Oakland. Dream's the grandpappy of Oakland as Dug and T.M.F. are to the S.F. scene.

Raven - Frisco's always been kinda isolated, I thought, kinda like Chicago. You just don't hear much about what happens here.

Twist - Kind of its own little thing. I know people don't take pictures and send them out, I've never done that, send pictures to magazines. People are just lazy here.

Raven - I guess the reason L.A. gets so much exposure is cause they were so competitive for awhile, it doesn't seem like in San Francisco there were ever all these kids struggling for the spotlight.

Twist - L.A. has a lot of good writers that just don't ever get any airplay, you know. Like New York, there's so many good writers who just never get airplay, it's so competitive. I think it's like that everywhere though, people just never get represented.... I think that it's naturally like that anyway, but here, if you slack off too much, there's not going to be anyone doing anything.

Raven - The canvases, you do primarily with Marsh ink right?

Twist - Yeah, all I use is Marsh, I love it, great stuff. I wonder why people don't fuck around with materials more, like why is it that it always has to be through a pen, you can use the same ink through a brush. It's still graffiti to me.

Raven - Did you do much painting when you were in Brazil?

Twist - Yeah, they have a lot of highway and byway, underpasses, it just kinda like runs rampant under there, like stencil art, big brush paintings, they all just like graffiti art as like street art. They do a lot of spots like that. It doesn't matter how you do it anymore, just so long as you do it, it's like the mind of graffiti.

Twist - What do you think graffiti has in store for it in the next five years?

Raven - I think like its gonna, it's about ready to turn a new leaf, the era of huge productions is starting to go down. People have just taken it pretty much as far as they're gonna go with it. It's ready to move on, it's one chapter, you know. Somebody's just waiting to break the ice and as soon as it happens it'll catch on like wildfire but no ones done anything yet, it always takes somebody to do it first. Productions are cool, there'll always be people that do them, but you have these huge crew-wide productions, spending two weeks to do your piece and stuff. That's slowly fading away,

especially because a lot of cities really are starting to crack down on graffiti, so it's gonna go back to its roots a little bit more. It's getting to be a lot more high tech. I've actually heard that kids in Europe use night

vision and walkie talkies and stuff like that when they're painting the trains, and that's how they're able to paint those top to bottoms still.

Twist - I like that! Raven - Gotta get crazy, there's so much going on, you got all these magazines, graffiti on the internet.

Twist - There's all these new media, you can check in on it.

Raven - I think trains

Raven - Now they don't have any excuse, like oh I'm from here or there, now it's up to them to really rely on their talents. I think you're going to see a lot of new ways where graffiti is gonna be pioneered like a long time ago, you would have black book writers, that's all they did, rock black books, now you'll have the same thing except that they rock magazines. Kids who have a little wall in their backyard where they rock nice pieces just to send to magazines.

Twist - I think that that's cool though, as long as people are legitimate and learning the techniques and shit. As long as they're interested and carrying the weight I think that that's fine.

Twist - I think it's like a mind state, not really what you do, it's how you go about it and integrate it with your life. I like the storytelling part of it too, like folklore, you know like how stories get passed along. Like when you were retelling me that story of the train yard when your friend got the dogs sicced on him, I couldn't remember whether I had read it or heard it before, stories get passed along. The oral history of graffiti, it's real nice, I like that too. Sometimes it gets exaggerated, stories get bigger. The oral tradition is such a big part of graffiti. That's why I think it's real important in magazines to have articles, the state of what's going on in graffiti, check the temperature nationwide, worldwide.

Raven - It's an incredible thing that something can happen out on the East coast and somebody on the West coast can know about it almost as soon as it happens. Just through word of mouth, the

CNN of graffiti. All the latest gossip, eventually the word gets out.

Raven - Out of all the places you've traveled to, like China and all those places, what's been your favorite?

Twist - Tibet was insane. I went right in between when they stopped letting people in, a kinda grey area. We were stuck in this wierd

part of China, it was the only place to get in.

Raven - Did you paint there at all?

Twist - (laughs) No, I was too blown away with everything. Everything's so old and intense, I was just taking it in.

Raven - Have you always lived in San Francisco?

Twist - Yeah.

Raven - When did you start painting around here?

Twist - Like 85, 84 and 85 I started tagging. I guess that's what I still do anyway.

Raven - Was it always Twist from the beginning?

Twist - Yeah it was always Twist. I had a couple other dumb tags in the beginning. Slam. That was my first tag, Slam. (laughs)

Raven - When did the style that most people know you for, like the icons and characters, when did that start, was there a Twist before that?

Twist - No, there was this one guy from Oakland, he used to write Plato, his tag's still around, like old ones, he used to write like everyone else, but he would have this Don Martin head throwup, he would do it with a marker, this dumb outline with a huge hairdo with his tag. I would walk around and say fuck, that guy's tag always stands out, just cause he does that. So naturally I lifted that, because an image comes across to everyone, do a head or

continued on page 7



People hate graffiti.



will still continue to boom.

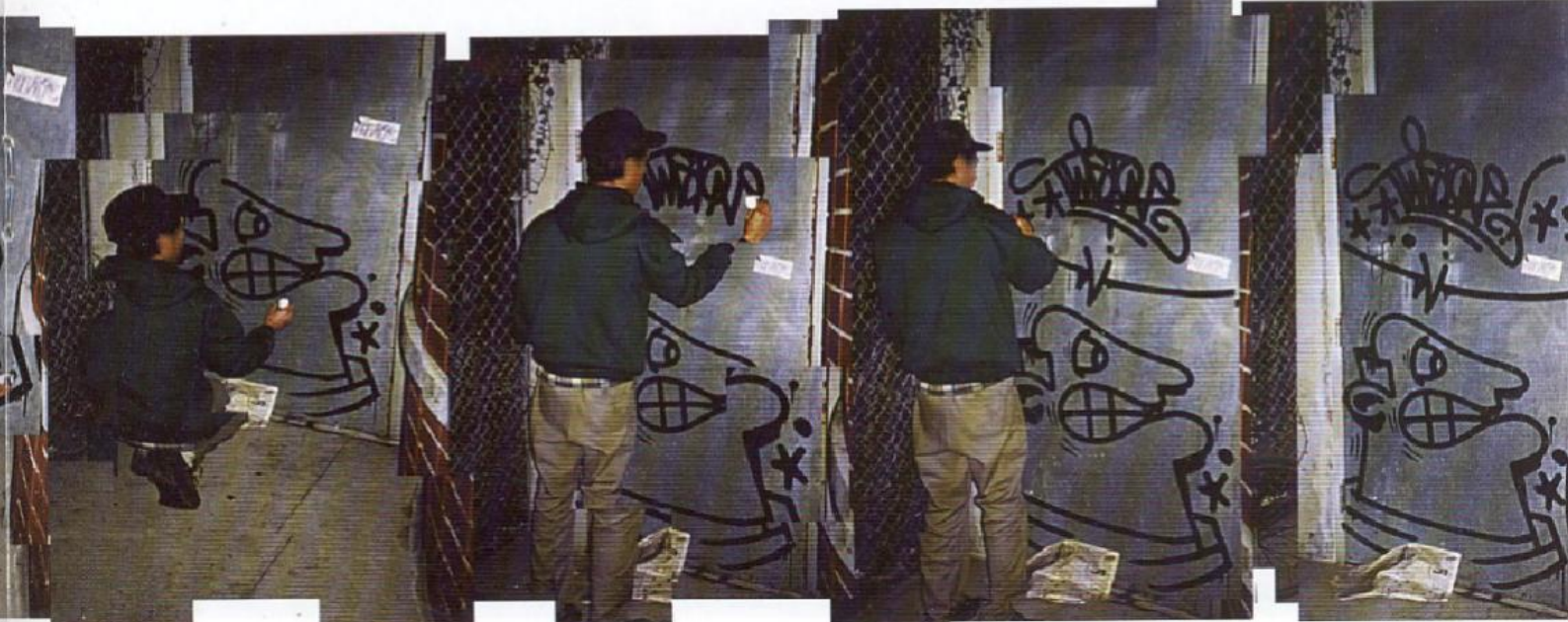
Twist - Freights?

Raven - Yeah, just cause they're so easy and fun. Like the thread that unifies everybody.

Twist - Kinda like America too, like how trains were how America was built. Everyone had a longing for trains. I think that's a really nice thing, it's part of American culture, trains, it's cool that you can see trains laying up on the freeway, and you can say you saw people from the East coast, like yeah, I saw a Cycle train, there's something mystical and nice about that. The thoughts being translated, the work's being done by the train.

Raven - It creates like a level playing field where kids in like, Wyoming can be on the same level as kids from the Bronx.

Twist - That's a good point, that's really good.





Bles - A.W.R, Poem - T.D.K., Excel Oakland, Ca.



Virus - A.A. Canada



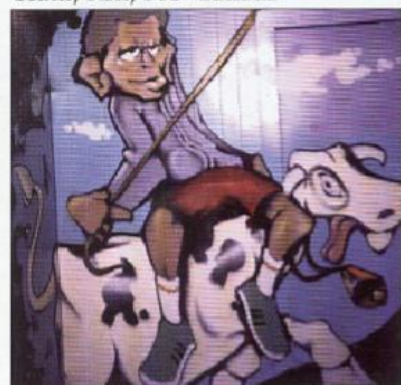
Ces - F.X. Bronx, NY.



Scam, Ren, Pro Canada



Vet Bronx, NY.



Obione - A.O.D. Milwaukee, Wi.



Wow 123 - T.A.G. Frankfurt, Germany



Zeta, Muza, Chop, Mookie, Kapi Zaragoza, Spain



Kuest Jacksonville, Fl.



Mens - U.E. Chicago, Il.



Kuaze - U.F.G. East Chicago, In.



Sew - M.W. Philly, Pa.



Jel - I.H.S. Miami, Fl.



Cope 2 - K.D. Bronx, NY.



Stone - K.O.C. Sydney, Australia



Twist continued.

something that can reach everyone. So I started doing that with my tag, do a face with the tag or something like that.

Twist - I got more serious, I went to Central America for like a year, drove down in a van, we were gonna drive down, ended up in Panama, a surf trip. When I came back it was 1989, right when those nice control tips came out, and I came back and said fuck, everyone's gotten so good, everything got real clean, so I came back and was totally blown away, I was like graffiti - you can actually do stuff with it! I had thought it was a joke, did it with other people, go to clubs, stuff like that, write band names. So when somebody turned me on to one of those tips, it took me a while to learn how to use it, but I started doing throwups. I still like doing that, I like bombing. I'll point with people if they're doing a big production, do stuff on the sides, but I just kinda prefer bombing though. Just myself. I appreciate what everyone's doing, but everyone's got a focus on what they're doing. Some people just do productions, or some people just do wildstyle pieces, I just like to be that guy who just likes to go bombing. Street stuff.

Raven - You've taken what you enjoy doing and taken it pretty far. You've found yourself a nice little niche and filled it well, as far as doing what you want to do.

Twist - That's one of the things I like about graffiti, nobody really tells you what to do, but then there's all these applied laws that hold a lot of people back. It's a weird thing, something that's as free as graffiti and then there's all these things that you're not supposed to do. I think Frisco gets away with it because nobody knows what the hell's going on anyway. So much weird shit - like what the hell's that person doing. That's San Francisco. There's no standard or shit to uphold here. It's still letter focused, but a lot of other stuff too. If you're sure you're serious and you do enough of it, people are gonna recognize it.

Raven - The artwork that you do, like some of the drawings and canvases and the printmaking stuff, did that grow out of graffiti or was it the other way around?

Twist - I think graffiti first, I've always kinda doodled and stuff, I got really into graffiti from like 88 through 90, I'm still really into it, but still, I want to go other places with it, I did graffiti a lot and then went to art school, where you're learning all this art history, what these supposed modern artists are doing - it made me just appreciate graffiti even more. It's a combination of performance art, you're fucking out there, like doing it, in public, doing something like a piece and then it's just there, you know. People have to deal with it either way. It always worked for me, I always liked stuff that pisses people off, it kinda came out of that whole hardcore thing. All that anger, channeling it into something that works for you. It's still that way for me too, you get pissed off at a lot of things, too, like advertising. Dumb media stuff like that, and there's not many outlets that satisfy that, that comment on something, or that's that quick and spontaneous. Unless you have like a million dollars or something, and you can actually advertise. I feel like it's the only way I can keep up.

Raven - What direction are you heading in now, any ideas?

Twist - (laughs) I have no ideas...

Raven - Especially now with as many shows as you've had, out on the East coast, you had like what, three shows - the one in Boston, the one in New York, and then you had work in City Dwellers. Where do you want to go with that?

Twist - I'd like for the whole thing to be taken more seriously. I think the art world's really stale right now. Art in general, what you see in museums and galleries is real stale, all those institutions need to be fucking cleaned out and made ready for new art. You need to fill a lot of these needs, as far as young energy and stuff like that. Pushing boundaries hasn't been accepted. It's a weird thing though, they're not any more open than they've ever been. People hate graffiti. People have to accept that acceptance won't happen.

Raven - What I've found that is unusual in the graffiti world is that when people start doing galleries and stuff, due to taboos, you can't do both, galleries, graffiti, keeping it real and this and that. People move on and do galleries, but very few people have been able to straddle both worlds and be successful in both. I was pretty surprised to find out that you were doing all of these canvases and that you were doing all these shows and still go out bombing just as heavily as ever, you didn't sell your name out for a little spot in the gallery.

Twist - I feel that if you're doing gallery shows you have to do like three times as much work on the streets, that's how I feel, if you're going to be doing indoor stuff you've gotta be doing just as much outdoor stuff.

Raven - That was really the whole point of graffiti anyway, to get your name out there and hit as many spots as you can. Get the fame you can get. Theoretically there shouldn't be a problem, but people think you're selling out when you hook up with galleries.

Twist - It's weird, because that's the most elegant thing in the whole of graffiti.

Raven - Have you noticed any animosity toward what you're doing by other writers?

Twist - No, actually I think it's been pretty supportive. I hear about all these New York shows where it's all the old writers who get the gallery shows and there's animosity from the younger writers because they never get shows, I hear that all the time. I mean, fuck, if there's all these older writers and they're still getting all the shows, the younger guys - I think that's legitimate. There's been enough time passed, it's definitely time for a change. New ideas, what people are painting on, stuff like that. Those guys deserve their day in the sun too.

Twist - I wouldn't mind doing art for a living, you know? If I can do it without sacrificing.

Raven - Have you done any international shows or anything yet?

Twist - I did a show when I was in Brazil. It was like a residency there, when I was there, and towards the end of it they wanted me to do a show. What I'd done there. There was something in Australia, too, but I don't know what it was. The same guy that did that City Folk show or whatever. Australia was some group show, like some lollapalooza for over there, called Summersault, they had all these bands and a traveling art show too, Futura was in it.

Raven - So what kind of adventures have you had? I'm sure you must have some stories from all these road trips you do.

Twist - Oh, fuck, man, I love it.

Raven - Any good adventures, cool places you've been to?

Twist - Nicaragua was really nice. Traveling's great, you can get off anywhere you go.

Raven - So, out of all the damage you've done in San Francisco and everywhere else, have you ever gotten caught?

Twist - I've been arrested, but I've never been taken to court. It's always been dropped. We have this weird thing here where there's no graffiti task force, there's never been one, and there's no networking or anything. They do this penalty box thing if they catch you, I think one time I got caught writing on a mailbox, they [cops] didn't see me writing, but I was over there behind one, and they said "hey, what are you doing over there?" I just like "oh, I was catching a tag, I was on my way home from work" I just told them. It's easier to be straightforward with the cops, or like "oh I was writing my band name." Make it seem like you're really apologetic, like you're too old for this stuff. He just said "to get outta there. That's been my new approach. That or I try to get it all done by like 10 o'clock, I don't even like being out at night anymore. Graffiti's coming back, gotta check the temperature. Writing on everything is coming back. But they have those guys like we saw last night, they drive around and match colors, if say, someone hits that green over there they can match that and just paint over it. It's a city thing, it's pretty efficient, but they've been slipping lately, cause all these things are still around. These are weakly things, they last a week and then they're gone.

Raven - These walls are destroyed, though.

Twist - They're starting to layer, though, I love when they start doing that. They take on their own life.

Twist - You go to New York hearing of all these guys from magazines, and then you go and you don't see anything by them. But then I saw Cope, they're still taking care of stuff, not strictly magazine pieces, not just legal magazine pieces.

Raven - What's your honest opinion of magazines?

Twist - They're part of it now. I think it's a love/hate thing. I like them actually because otherwise there's no way you would be able to see what the hell's going on. Waiting for a new Spray Can Art is just out of the question, everybody realizes that. Naturally there were magazines, to truly represent graffiti they had to be done by people who do graffiti themselves. I think within the next five years everything's gonna be covered. I think I'll start the 'zine that's gonna be all bad stuff, tagging. I love that stuff, I think there's nothing more beautiful than a tag, you know what I mean? Just stuff that's looked down upon, I wouldn't mind doing a 'zine that's just that. Just tags, bombing. In New York there are all those kids that pretty much just do throwups, they pretty much run New York.

Raven - There's so much cool stuff. A magazine has become a chapter of graffiti. So many new levels, it's another medium.

Twist - There's so much information. I think the ease with which I can get them is just great. I go to Tower and pick them all up in one swoop and know what's going on. We never had that technology before.

Raven - There's other kinds of stuff I wanted to explore. I was thinking about doing a limited edition 12 oz. Prophet on CD-ROM.

Twist - That'd be super nice.

Raven - Then you could zoom in and pan around a piece. All interactive.

Twist - That'd be insane.

Raven - You're really into shit that's all rundown and decaying, huh?

respect for writers who have families to take care of that still bomb and paint because it's what they LOVE, the act of painting, rather than some kid who works at Dunkin Donuts and is still living with his/her moms trying to "keep it real". I'm really anxious to see twenty years from now who is still painting and who has survived this third mainstream resurgence of Hip-Hop.

I have always felt Hip-Hop is in the mental and not a fashion statement. Weren't the laws of Zulu meant as a foundation for awareness, growth, and one love? Though each individual has their own mind to make up, isn't it time to do away with the writer on writer crime? Do away with the "Yo, you went over my name" type shit. But even though that kind of emotion is what some people enjoy and some say is what keeps the culture and you on your toes... Do we really want to stick someone for going over a tag or a burner? (which I agree deserves a good ass whooping sometimes). Only we can control our destiny. As far as "being real" or keeping it "true", if anyone wants some artwork by me, and paint how and what I want to paint...and get paid for it, then bring it on baby! But if you're not paying my gas bill, I'm going to paint what I want, where I want (not going over anyone of course) and paint how I feel. As long as you know in your heart what is right and what is wrong that is what matters, not what anyone thinks about you or what they say about you. Because the other person has every right to say what they feel... Art is like religion, every one has their own philosophies and thoughts on the way it should be, some people go to certain extremes to get their point across, so it's a full circle. It will go on forever. But the most fucked up thing is that this has been going on since the beginning of time. Everything has been done before. Even before the first writer even wrote on a train. Sure in New York it was done with a spraycan, but what about the futurists in 1919 with the 7 Agit-Train, painting visuals and writing propaganda like "Every nation had or still has, its own form of passe'ism to overturn. We are not Bolsheviks because we have our own revolution to make"...sound familiar? Or what about these huge burners being done. Some of them are fucking mind blowing... but have you ever seen a mural done by the great Mexican muralists? Even modern muralists cant fuck with them. And it was David Alfaro Siqueiros in the late 40's who insisted trying spray guns to execute murals faster...Imagine if they got a hold of a spraycan?...The point I'm trying to make is I don't think everyone is that original and you have to admit that some pieces start looking a little repetitious and this includes my own work. But that doesn't mean we can't evolve and expand. So when people ask me what kind of artist I am? It's simple, I'm an artist. Not a spraycan artist or a graffiti artist. Just an artist. I love to create. We are one of the largest art subcultures and are the biggest since conceptual art evolved in the early 70's. The world is fucked up as it is with Newt Gingrich, so let's beautify the world with some burners. On that lovely note I'll leave you with my Jerry Springer thought of the day.

"By all means necessary the rap audience must grow up, the same type of fighting we do, they do, except we've got nothing to blow up. It doesn't matter if you win or lose, its how good you play the game. This is the oldest sneak attack because it takes away our senses to gain. If all I do is just play the game then I'm just mediocre. We strive to be the best we can be, not to just get over. Some people say that life on a whole is serious and nothing is funny, but that is only if you base your life around competition and money...Yeah I'm making some money, he's making some money. But none of these things are necessities, what I find to be a necessity is controlling a positive destiny": From "Necessary" KRS ONE-Boogie Down Productions "By All Means Necessary"...1988.

ONE LOVE, DZINE '96.

12 Ounce Prophets.

After reading the Wizart interview in your second issue, I felt compelled to write you with some thoughts after seeing that my name came up.

On page five, after being asked about the writers that only do permission pieces, Wizart is quoted as saying "It's like Gaze, I called him on the phone, he said he had mad legal walls to paint, but he said he wouldn't paint them unless they pay him."

Well, writers should take a lesson from Wiz's mistake: if you're going to be on somebody's dick enough to drop that person's name during an interview, at least have the common courtesy to quote the person correctly. If he can recall, in our conversation I told him that I wouldn't paint with him unless he payed me. On top of that, I think it's pretty hilarious that he calls me a "sell out" when on the page before that he is quoted as saying that his goals in graffiti were to "come out with some fat burners and maybe make a little money..." In Wizart's case, if he has to be a shit talker like everyone else, at least he shouldn't contradict himself. The graffiti world might figure out how much of a nobody he really is.

As far as being labeled as a writer who does only permission pieces, nothing could be farther from the truth. Reality is, the few legal walls I do each year don't pay at all, and the rest are all illegal. Like the day I started, I paint for the sheer enjoyment, thrill, and my own self expression. To me, whether the spot is legal or not is irrelevant. It's what's on the wall that counts. You can be sure that what I put on the wall will be going against society's grain somehow, if not breaking the law itself.

Maybe if Wizart had more common sense about opening his mouth before he knew the facts and about choosing his bombing partners then maybe he wouldn't have seen the inside of the county pen. If he had more to show for himself than badly recycled, generic b-boys holding shotguns next to sophomoric letters, maybe I would have heard of him before we spoke.

Personally, throughout my years in graffiti I've done my work and received my exposure. I don't need to gratify my ego anymore by sending my photos to every graffiti publication with a color cover, like some do. As long as I have the photos to look back on, then I could care less who sees my work, or who's heard of me.

Gazeone
New York City.



Zeta, Chop, Suso 33, Mookie Zaragoza, Spain



Twist - T.H.R. San Francisco, Ca.



Tyke - A.W.R. L.A., Ca.



Jel - I.H.S., Bogl Miami, Fl.



Louie 167 - H.R. Bronx, NY.



Gonzo 247 Houston, Tx.



Der Van, Tilt Paris, France



Kirs - T.M.B. Brooklyn, NY.



SMK - I.D. Philly, Pa.



Cope 2 - K.D., BG 183, Bio - T.A.T. Bronx, NY.



Kent - S.B.S. Frankfurt, Germany



Dash 2 - I.L.C. Nottingham, England



Broke - K.O.C., Phoenix - K.H.B. Sydney, Australia





Zeta, Mookie, Chop, Seve, Maphia Zaragoza, Spain



Pursue - S.B.A.



Pulse - I.L.C. London, England



Sen 2, Reel - B.W.S. Bronx, NY.



Broke - K.O.C. Australia



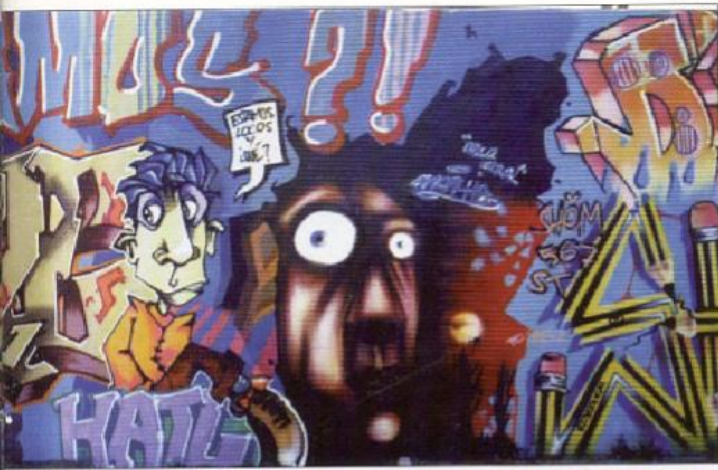
Sew - U.W., Dan - O.M.T., Beat - B.A. Philly, Pa.



Dask - F.A. Miami, FL.



Shek - T.C.5, Cope 2 - K.D., TKid - T.F.P. Bronx, NY.



Wow 123 - T.A.G. Frankfurt, Germany



Pro Toronto, Canada



Tyke - A.W.R. L.A., Ca.



Pengo Chicago, Il.



Wizart - U.W. Providence, RI.



Sender Amsterdam, Holland



Bates Munich, Germany



WHO'S REALLY THE REALIST?

When 12 oz. Prophet asked me to write an article about doing "Legal" work on the street, I questioned the editor's intentions on why he wanted me to write for this special issue.

Though I've been fortunate enough to do work for Mtv, Sony, Warner Bros. and companies of the sort, that doesn't mean that I don't bomb anymore. I just don't bomb in Chicago, point blank. When I go to New York, Italy, England or Paris I represent Chicago and the Midwest. I've been fortunate enough to bomb with some of the best in New York and Europe. As far as Chicago, what do I have to prove to anyone here?!... I've paid my dues. Being inducted at the age of fifteen in 1986 into the S.M.O.G crew (Supreme Masters of Graffiti) and bombing everything from the Archer Ave. bus terminal to the Skokie yards & rooftops along the Douglas "B" line (now known as the Blue Line) I've had my share of getting up. By 1989, I had hooked up with Casper and created one of the best crews in Chicago.... the "Aerosoul Crew". In the past few years I have since left the crew that I helped start, but Aerosoul still represents lovely.

First and foremost I have mad love & respect for my fellow artists like Cope 2 (fellow journalist), TAT crew, FX crew, La Force Alphabetick, BBC crew, W.C artists, and all of the "Old School" who have paved the way for me to earn my ranks in this game called "fame". But before I get into "I see this whole culture this way" and what I think, don't forget that I'm only a grain of sand in the ocean. I'm one person giving my opinion and using one of my first amendment privileges (God bless America, you gotta love em')....O.K, now that that's all cleared up, let's go baby!

When I was thirteen and saw "Style Wars" for the first time, I was in Puerto Rico on Vacation and I shit in my pants. The next day I went out and I started tagging the name "F.X"(special effects) all over my aunt's chicken house and on the huge boulders down by the river...and my nuts tingled every time I got up!. That is when I entered my first stages of "Graffiti" and then into this world called "Hip-Hop". Let's start off with the word "Graffiti", derived from the word "Graffito" which means scrawling, inscribing, or drawing on a wall. Sure we have all done that phase and it's a natural pro-

gression, but didn't we initially call ourselves writers way before the media and Norman Mailer got a hold of us and published "The Faith of Graffiti"? Aren't we the ones who

should be controlling our culture, what we label ourselves as, and enjoying the rewards of our hard work? Lately it doesn't seem that way. Spraycan as an art is part of this bigger entity known as Hip-Hop which has been raped and left for dead, but if we as a culture can control how other American inner city and suburbia people abuse it, we wouldn't be on the same path as the "Romans" and the "Incas" of self-destruction. The culture will always be here but it will never be the era of the "Planet Rock", so we go on our mission to preserve what was "fun then, I'd be geeked when she'd come around, slim was fresh Joe, when she was underground, original, pure, untampered down sister... boy I tell ya'.. I miss her" (Common Sense: "I used to Love H.E.R" from the album Resurrection) attitude. And some-

times people will ask me, "Yo wussup with all these permission walls you do?!", my answer is plain and simple. But first, my questions to them are "How old are you?" & "Do you still live with your moms"?... I don't know every person's situation and I really don't care, but I'm twenty five years old and I'm fortunate enough to have a great girl (even though I like to play the pimp role sometimes), a nice studio, an apartment, a computer, and a full color catalog that I paid for. And I haven't punched a clock for anyone in four years. When I work for Warner Bros. doing "Batman: The Ride" go look at what I paint. Letters and characters. Also, some bombing to put up my close friends and people I respect. If you look at the work I did for "Mortal Kombat III", I did straight up tags with a Pilot. When you look at my canvasses that I show in galleries...Oh shit.. wait! They don't look like "Graffiti"! That's right, because when I paint

in my studio I paint what I feel! If it's listening to Miles Davis or Jimi Hendrix, I paint what I want. I don't paint B.Boys with back packs holding my nut sack, because it's not who I am. But when I paint in public it's a different form of communication, whether it's political or a straight up wildstyle burner. I paint for myself, and like Rakim said, to "Move The Crowd", In the same respect other writers paint their own emotions. I have



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HELLO
my name is

12 oz. prophet #3



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